

had Mead stopped cursing under his breath
 than on came
 Tyars, and brought down *his* weight heavily
 on the same
 foot. Directly Tyars came off the stage he
 looked for
 Mead in the wings and offered an apology.

" I beg your pardon—I'm really awfully
 sorry, Mead."

" Sorry! sorry ! " the old man snorted. "
 It's a d

 d

conspiracy !"

It was the dignity and gravity of Mead which
 made
 everything he said so funny. I am afraid that
 those who
 never knew him will wonder where the joke
 comes in.

I forget what year he left us for good, but
 in a letter of
 Henry's dated September 1888, written
 during a pro-
 vincial tour of " Faust," when I was ill and
 my sister
 Marion played Margaret instead of me, I find
 this allusion
 to him:

"Wenrnan does the Kitchen Witch now (I
 altered it
 this morning) and Mead the old one—the
 climber. Poor
 old chap, he'll not climb much longer I "

This was one of the least successful of
 Henry's
 Shakespearean productions. Terriss looked all
 wrong as
 Orsino; many other people were miscast.
 Henry said
 to me a few years later when he thought
 of doing
 "The Tempest/" "I can't do it without three
 great
 comedians. I ought never to have attempted
 'Twelfth
 Night' without them."

I don't think that-L[^]ayed Viola nearly as
 well as my
 sister Kate. Her " I am the man " was very
 delicate and
 charming. I overdid that. My daughter says
 : " Well,
you were far better than any Viola that I have

seen since,
but you were too simple to make a great hit
in it. I think
that if you had played Rosalind the public
would have
thought you too simple in that. Somehow
people expect
these parts to be acted in a * principal boy '
fashion, with
sparkle and animation/'